

A Thesis submitted in (partial) fulfillment of the requirements  
for the degree of Master of Arts (Fine Art)

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School of Art  
Design and Social Context Portfolio  
RMIT University, Melbourne, Australia  
December 2010



# THE STREET SIGN AND ITS STRIPES





# DECLARATION

I certify that except where due acknowledgement has been made, the work is that of the author alone; the work has not been submitted previously, in whole or in part, to qualify for any other academic award; the content of the thesis is the result of work which has been carried out since the official commencement date of the approved research program; and; any editorial work, paid or unpaid, carried out by a third party is acknowledged; ethics procedures and guidelines have been followed.

*signed*

LINDA M. HUGHES BA (FINE ART) HONS  
(December 2010)

# ACKNOWLEDGEMENTS

I would like to acknowledge the professional mentoring given to me by my supervisor Professor Robert Baines who put me on the right path in my research. He generously shared perceptions of the substantial transformation that can define art. Also, thanks to my co-supervisor Mark Edgoose for apt comments just at the right time. Dr. Sophia Errey inspired me to dig deeper. I received much support from my peers and lecturers and acknowledge the many interesting and friendly exchanges outside the teaching environment. Thanks to my study-buddy Elfrun Lach, in times of stress and success we greeted them just the same.

Sarah Ross deserves much praise for her teaching skills, insight and enduring friendship.

I'd also like to acknowledge the Melbourne jeweller and sculptor Matcham Skipper who gave me the ability to observe form and volume in sculpture. He taught me to take my time and be tenacious until an idea was expressed and I was lucky to experience a fleeting moment of creative joy so seldom recaptured. At the expense of his own work he found time and energy to share skills and talk endlessly about life, love and art. He taught me to see.

I thank my family for their love and pride and amazement at my achievements, and for sharing my interests and visits to galleries when contemporary expression in art confused them.

To Jason, a constant companion, for his love and patience, I'm truly indebted. I discovered his expertise in art, photography, music and so much more.

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unless otherwise specified.  
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# THE STREET SIGN AND ITS STRIPES

## SUMMARY

Manipulating shape, colour and geometry of street signs can be captured in jewellery form. Brooches or neckpieces placed on the body reveal the interplay of jewellery pieces as interpretive – a statement of groupings – the street theatre of street signage when juxtaposing several pieces together in a new context are possibilities. The striping of street signage can be further conveyed in jewellery with industrial quality coloured laminates, steel and acrylic.

## BRIEF DESCRIPTION

Interpreting motifs from their original site and placing them into a new context questions our familiarity with street signage as a cautionary or directional device. In the new context, by situating jewellery on the body, makes the impersonal personal.

My intention is to capture and manipulate the shape, colour and geometry of street signs. Placement on the body of brooches or neckpieces may reveal the interplay of jewellery pieces as interpretive – a statement of groupings – the street theatre of street signage when juxtaposing several pieces together in a new context.

In the landscape, striped cautionary signs are designed to direct our gaze and our path. Abundance and continual exposure lessens impact and so may override the intention of such signs. However, bringing iconic motifs into a jewellery context presents striped street signs for reconsideration. A reinterpretation is made through recontextualising into wearable jewellery and may question our familiarity as a cautionary or directional device.



## PROPOSAL

My research will create and explore a recontextualisation of striped street signs, initially cautionary signs. Abstraction may sever the links between the striped sign's normal environment, resulting in a new artistic expression. The creations of the art jeweller are by definition personal for both the artist and the wearer in positioning on the body. An exploration of perception may be facilitated by an optical illusion created using a 3D technique employed using differing tones of coloured laminates abutting on a flat surface. The intention is to use new materials such as industrial quality coloured laminates, steel and acrylic, to produce the jewellery.

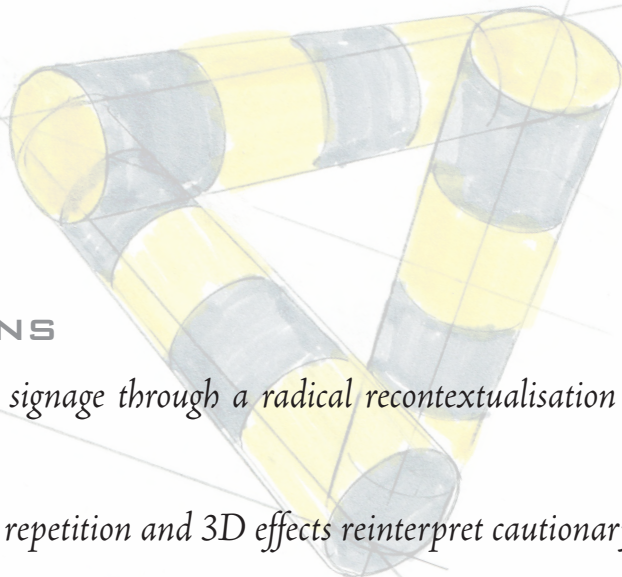
The relationship between large and small is displaced when sculptural forms are lifted from the landscape and represented in a jewellery context. We are presented with the intensity of the miniature and a fresh construct.

Placing iconic motifs into a new context, wearable art jewellery, with abstraction and recontextualisation on the body, may sever links with the striped sign's normal environment, resulting in a novel translation or transformation.

## RESEARCH QUESTIONS

*How can I reinterpret striped street signage through a radical recontextualisation on the body?*

*How can the techniques of geometry, repetition and 3D effects reinterpret cautionary street signage in jewellery?*



## RATIONALE

Titled, 'Jewellery as a fine art practice', Jivan Astfalck suggests, "Jewellery Art has the capacity to deal with complex ideas whose components are derived from simpler images or previous experience, which are then combined in new and unexpected ways. They derive from a shift in the referential status, which takes place in the transition of the image as replicate to the image as fiction. The new combination might have no reference to the previous original from which the image could be directly taken or copied."<sup>1</sup>

My jewellery will relate to a range of jewellers whose work similarly referenced striped motifs in the landscape. Prolific in the 1960s and 1970s, goldsmiths of note are: Gerd Rothmann whose virtuosity in gold is well known but who also promoted the use of acrylics, as well as Klaus Ullrich and Reinhold Reiling who were key figures in German jewellery and used stripes in their work. Claus Bury's carefully composed architectural abstractions and goldsmith Fritz Maierhofer explored geometry in the landscape and complemented fine craftsmanship in metals with acrylics in striped format.

To extend the discourse there are precedents in other art disciplines, in particular the work of artists Jeffrey Smart, Albert Tucker and Rosalie Gascoigne who frequently used stripes of street signage and referenced urban iconography. In particular the Australian painter, Jeffrey Smart, uses these motifs in many of his paintings adding to the symmetry of a composition and perhaps locating them to direct our gaze. Smart manipulates their size and perspective in the landscape. By using familiar motifs from everyday life and by careful organisation and sometimes changing context, he manages to raise the mundane into iconic status<sup>2</sup>. Australia painter Albert Tucker used pejorative stripes in clothing in the depiction of prostitutes as well as striped street signs perhaps to add drama to his compositions. For the painter and sculptor, Rosalie Gascoigne, man-made materials intervened in the landscape; she collected discarded signage, often reassembled in a pattern of stripes, which were then re-presented in a lyrical construct.<sup>3</sup>

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1 Grange, C 2005, *New Directions in Jewellery*, p.23. Black Dog Publishing, London.

2 Jeffrey Smart instills the irrational into the glaringly obvious; he sees a wealth of beauty and the unexpected in the most prosaic things that surround us. A junction in a road with a workman carrying a sign is commonplace enough, but lower the viewpoint, raise the horizons and place that figure or sign close to, or on, the horizon line, and a composition of dramatic effect ensues (Edmund Capon) Study for The Arrow Carriers 1978 pencil and watercolour on paper. p.115. Smart, J 2001, *Jeffrey Smart: drawings and studies 1942-2001*. Australian Art Publishing Pty. Ltd., Vic., Australia.

3 By rescuing decayed soft drink crates or yellow reflector signs, and arranging them into a new kind of order, she discovers a fleeting beauty in these banal items. ... By implication there is a deeper metaphor to be drawn from all these works.... Life is impoverished by the inability to recognise beauty in even the most humble or decrepit guise." MacDonald, V 1998, *Rosalie Gascoigne*, Regaro Pty Ltd., p.7.

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- <sup>2</sup> Smart, J 2001, *Jeffrey Smart: drawings and studies 1942-2001*. p.97. Australian Art Publishing Pty. Ltd., Vic. Australia.
- <sup>3</sup> MacDonald, V 1998, *Rosalie Gascoigne*, p.7. Regaro Pty Ltd., NSW Australia.

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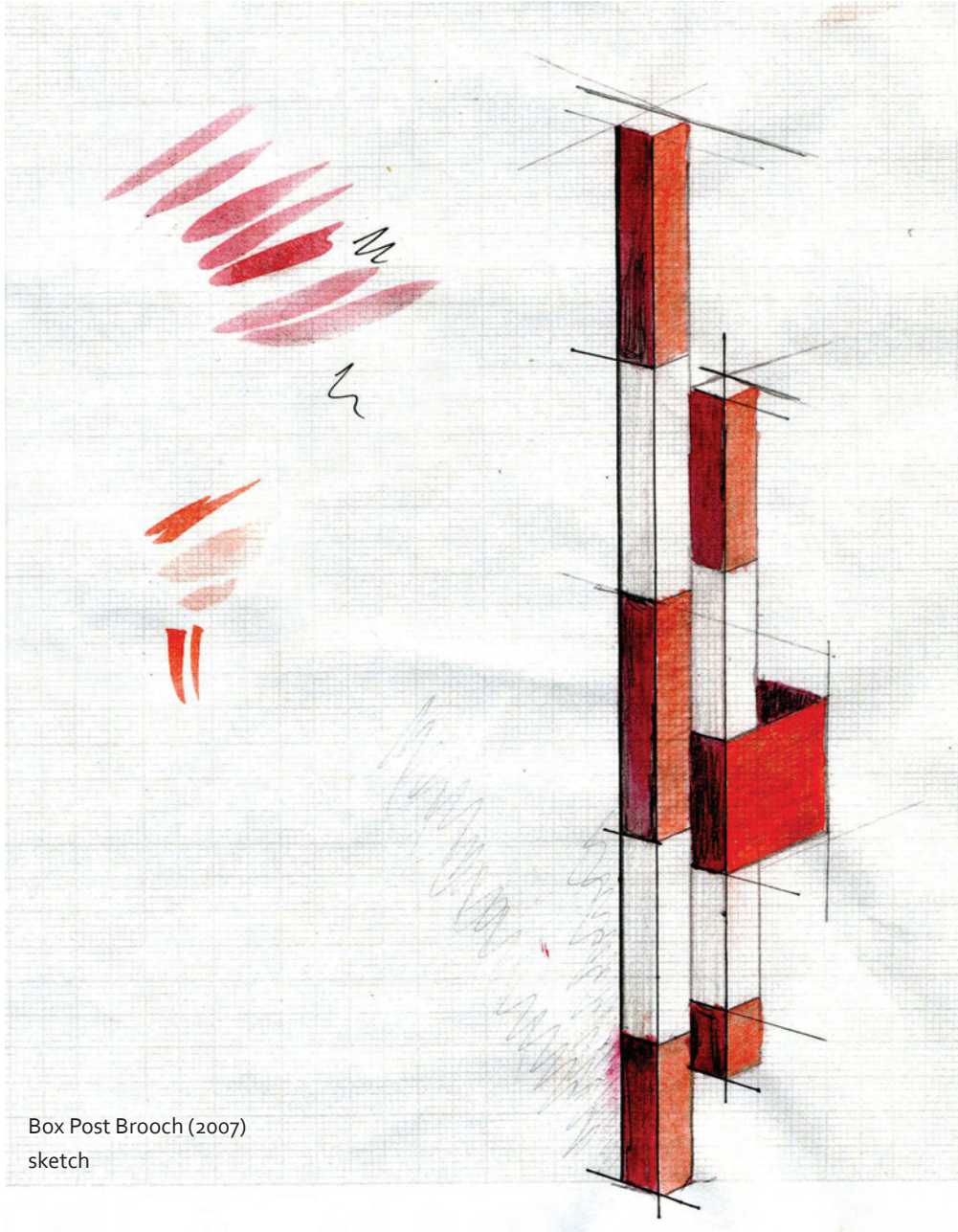
<http://www.ganoksin.com/borisat/nenam/manfred-bischoff.htm>

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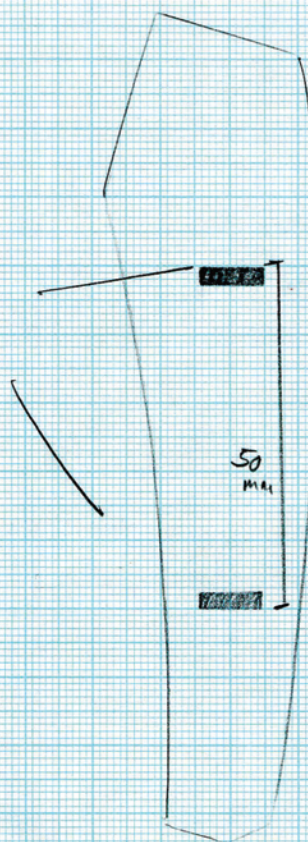
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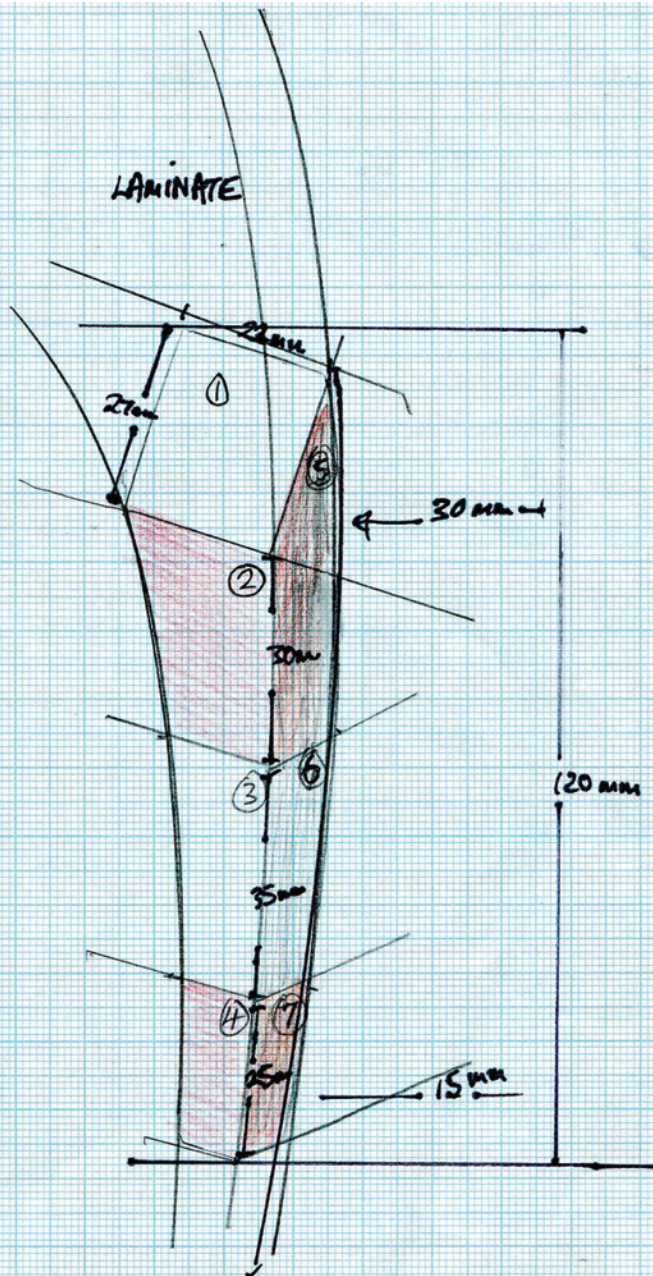
Box Post Brooch (2007)  
sketch



20mm Acrylic

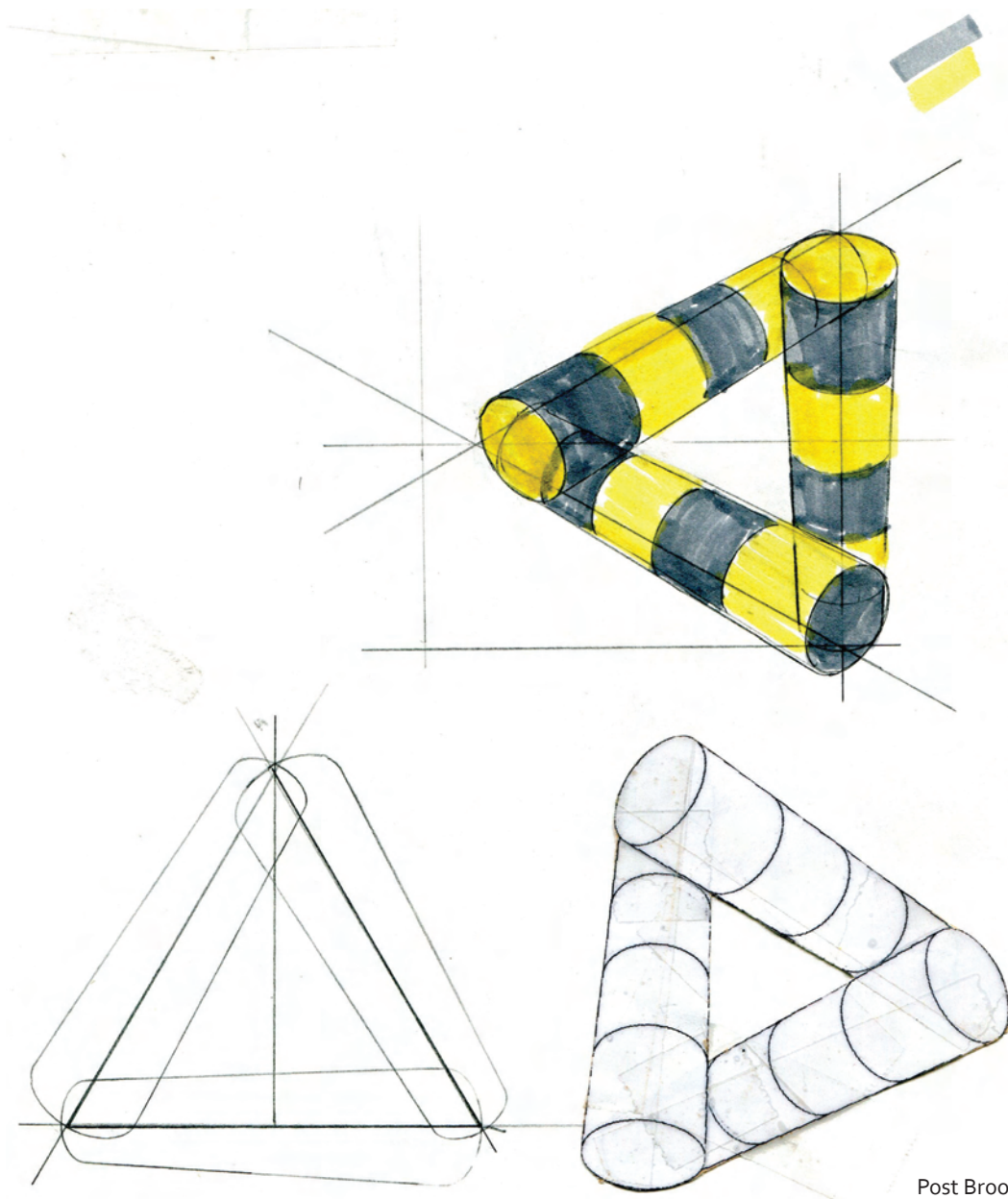


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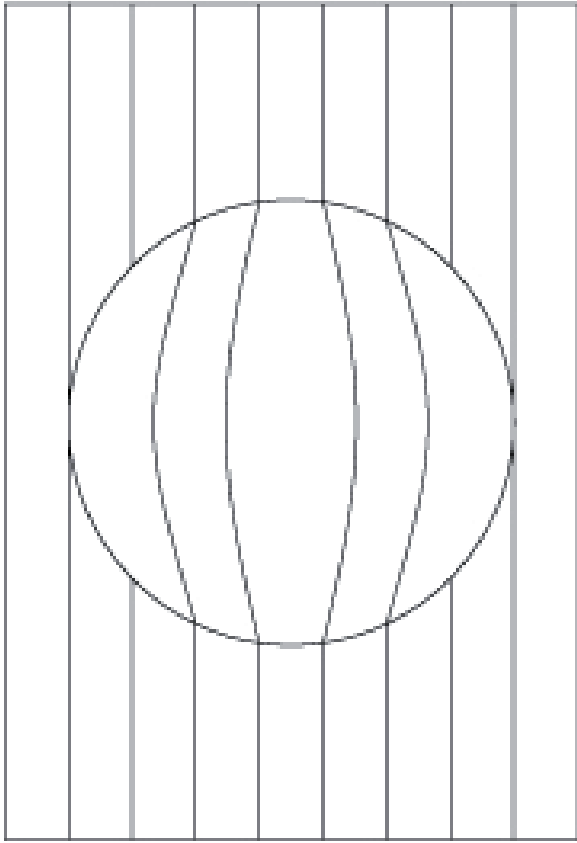


Curved Brooch (2007)  
Red & White Series, sketch

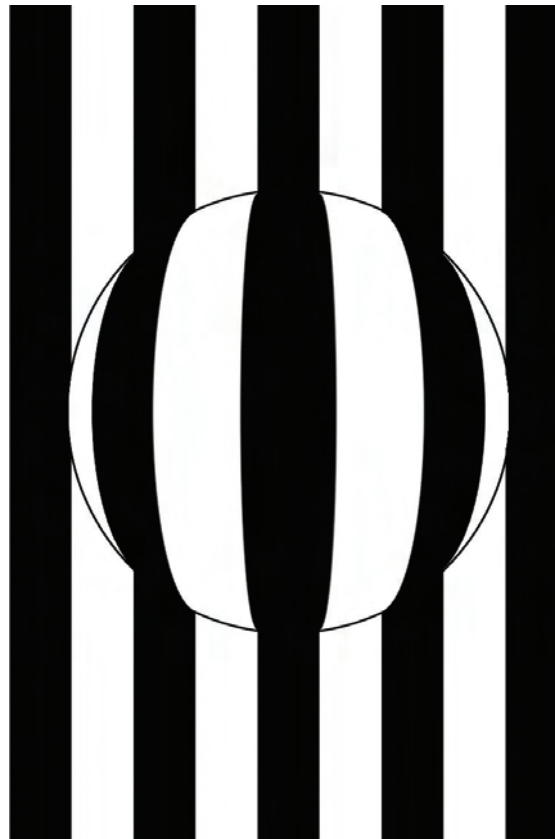


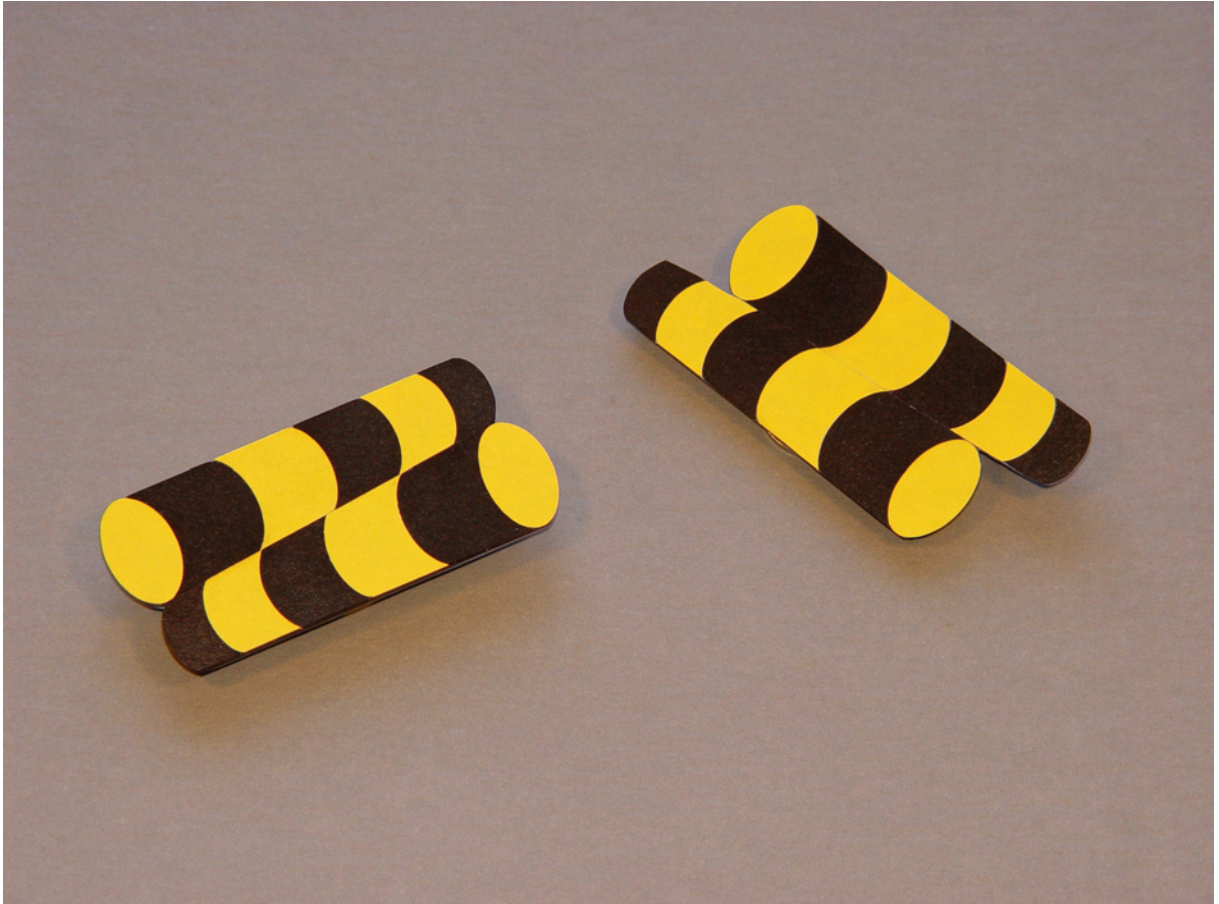


Post Brooch (2006)  
Yellow & Black Series, sketch



Black & White Series Brooch (2009)  
CAD/CAM drawing





Yellow & Black Posts Brooches (2006)

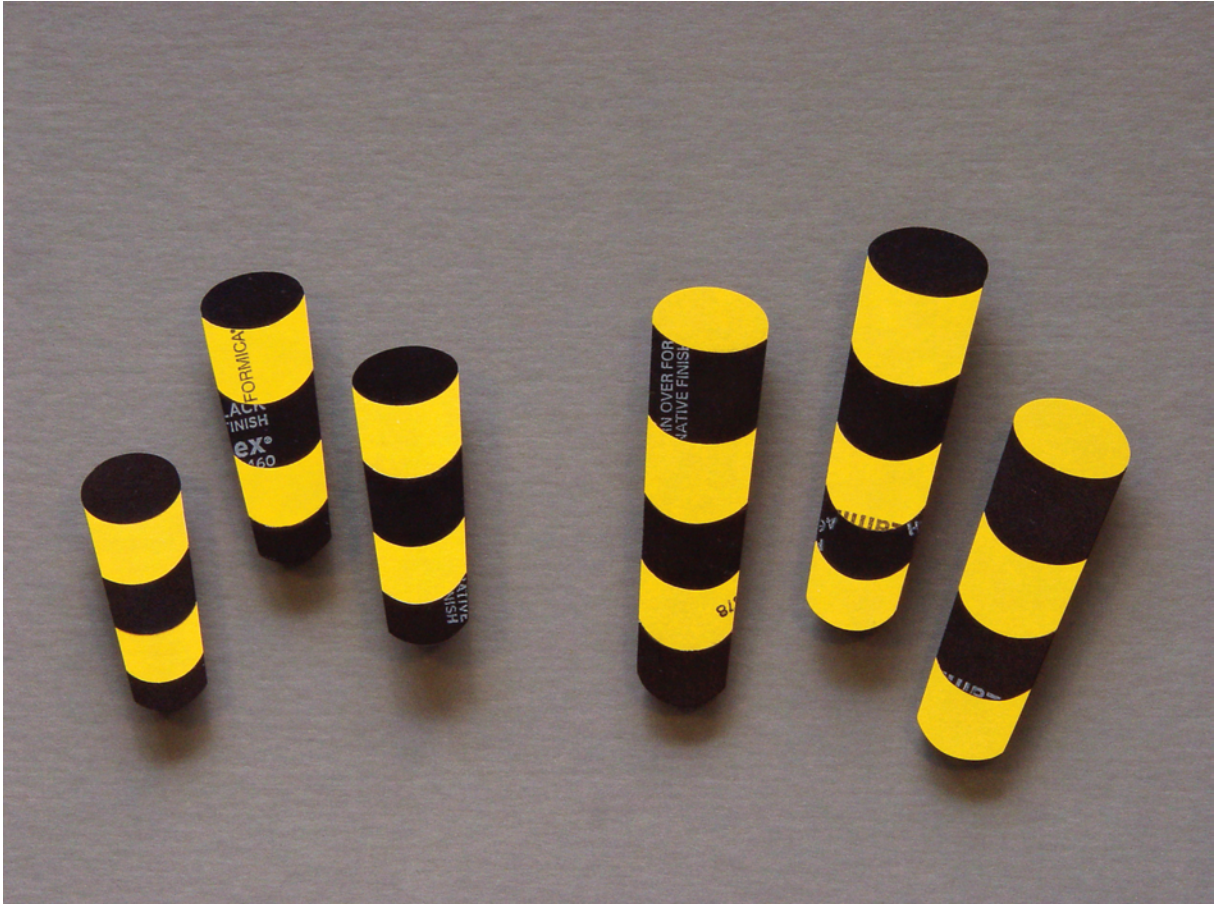
Laminate, acrylic, steel

100mm x 6mm each



Doha Airport, (2006) Qatar





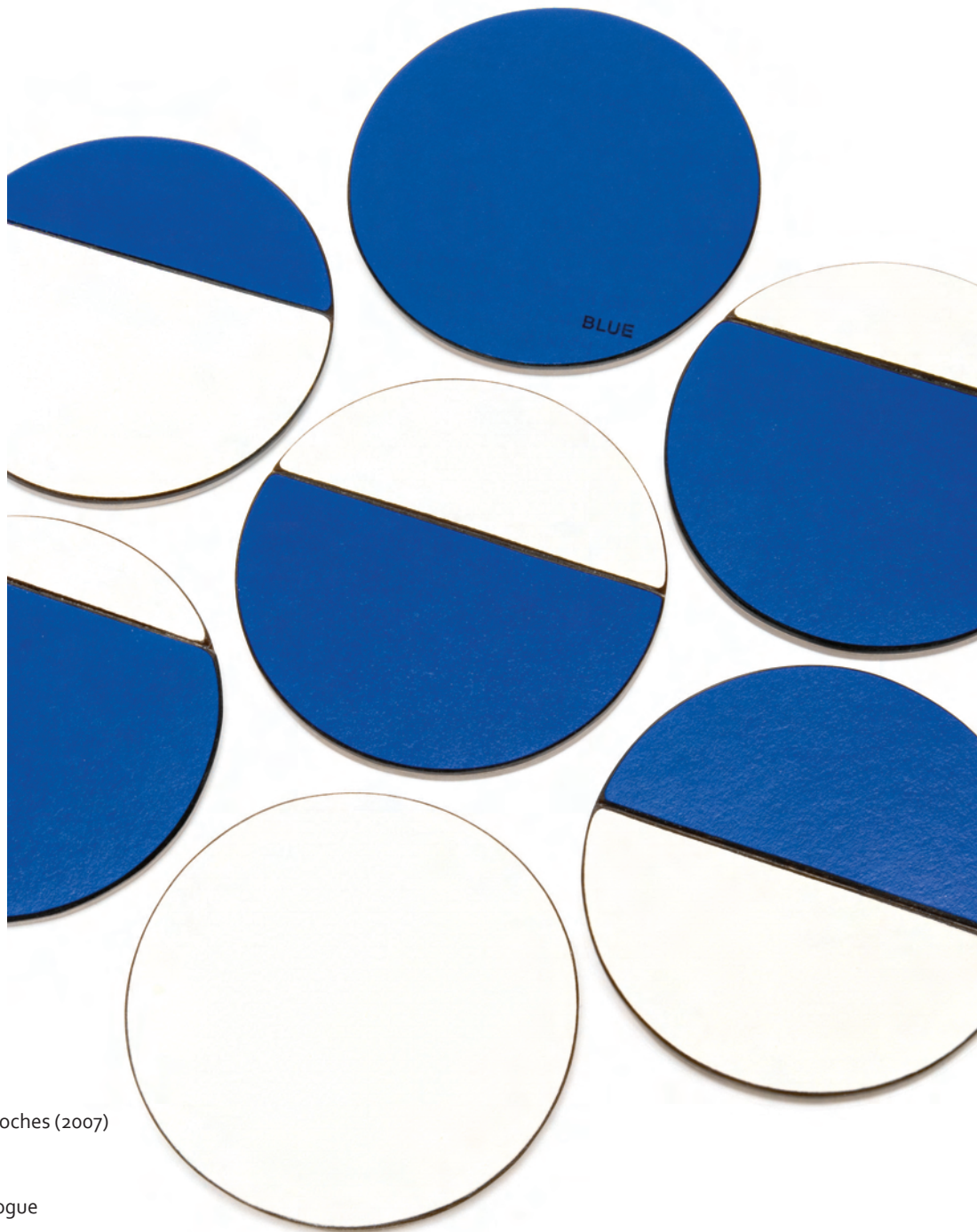
Posts, Yellow & Black Series, Brooches (2006)

Laminate, acrylic, steel

80mm x 45mm x 30mm



Service Truck, (2007) Scotland



Direct Blue Series 1 - 9 Brooches (2007)

Laminate, acrylic, steel

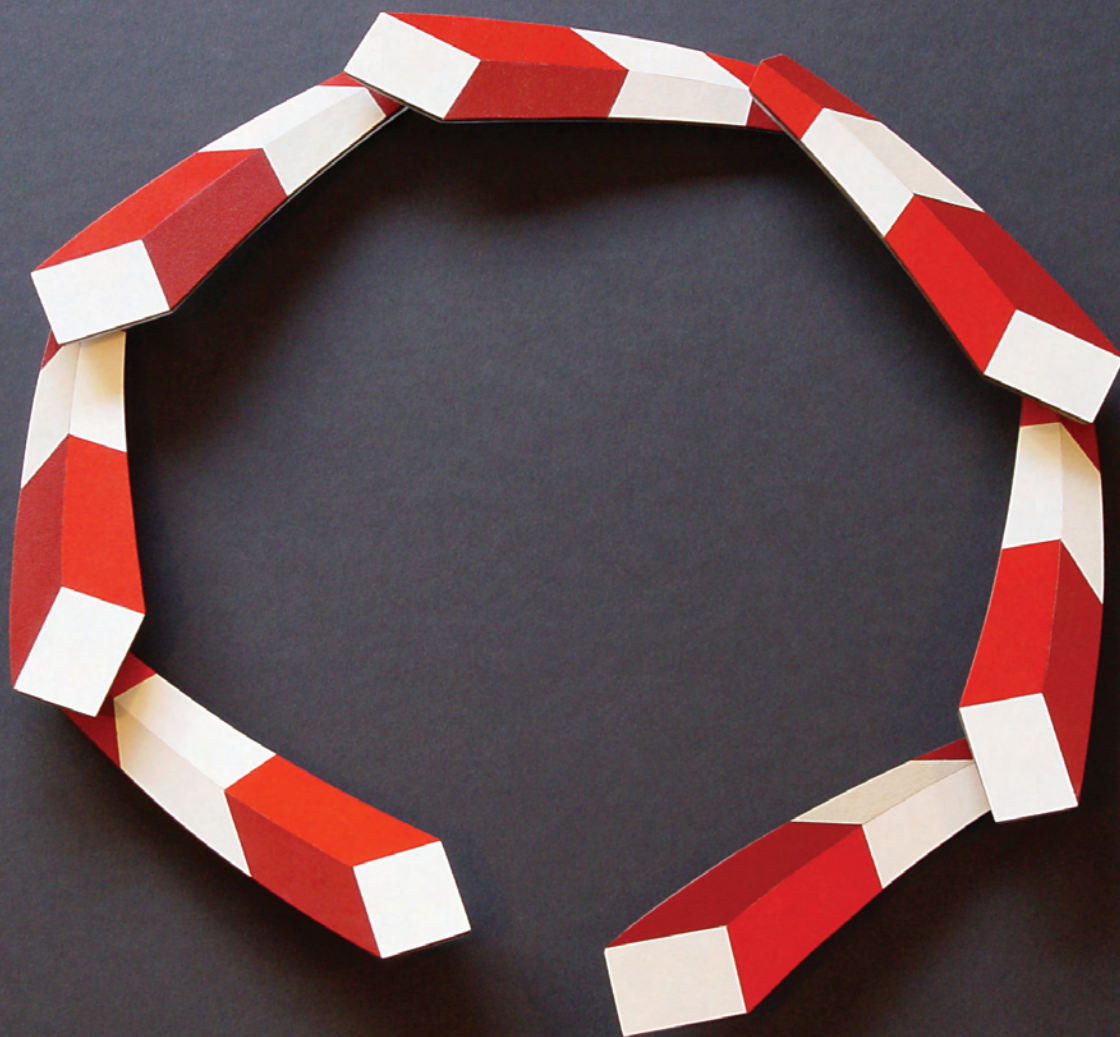
diameter: 50mm each

Photographer: Terrence Bogue





Safety Barriers, (2007), London

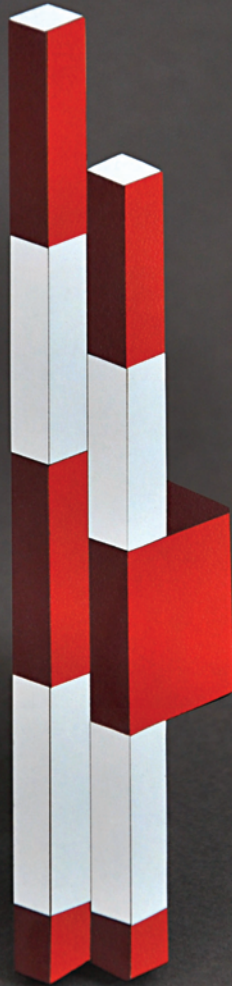


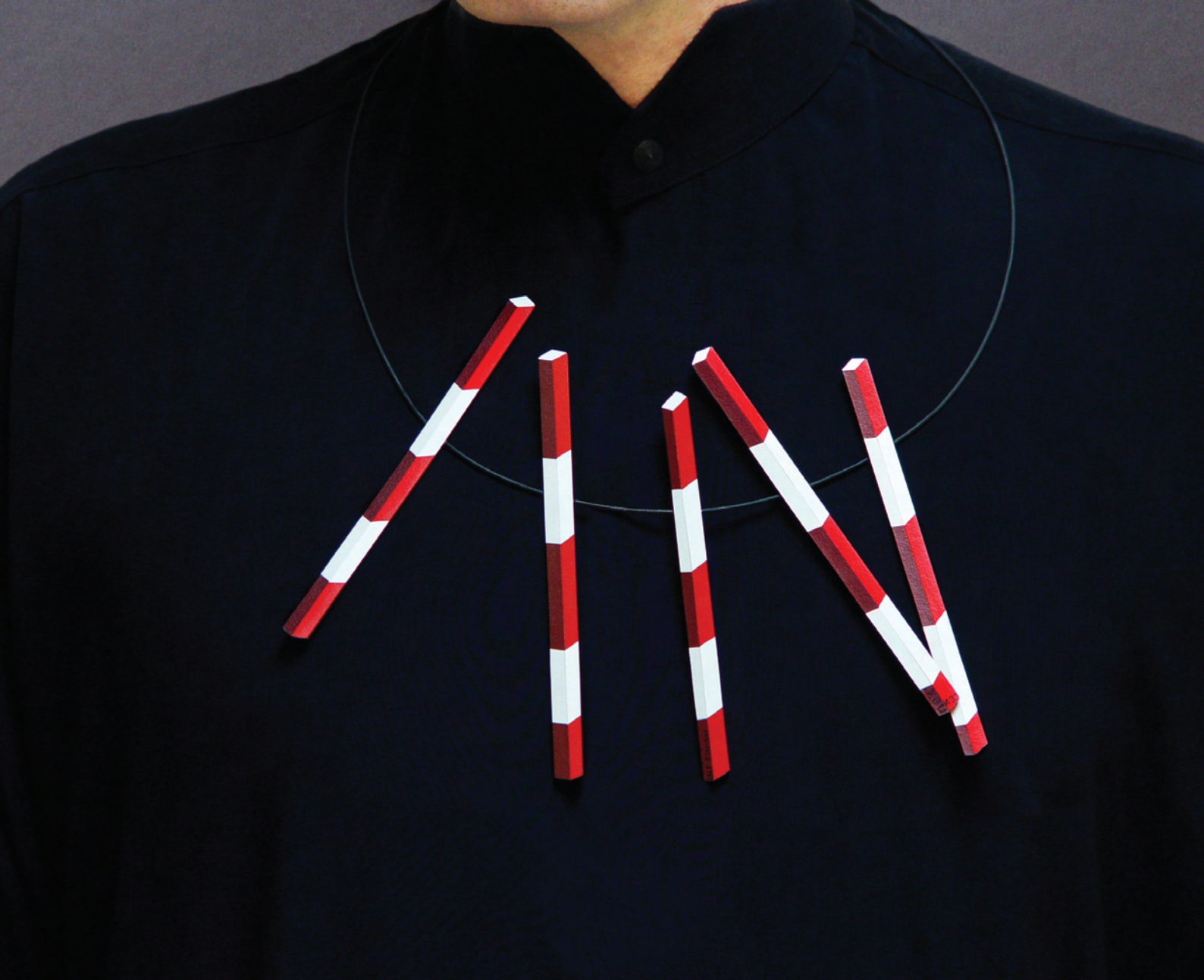
Advance 6, Red & White Series (2007)  
Laminate, acrylic, .925 silver, steel  
350mm diameter



Box Brooch,  
Red & White series (2007)

Laminate, acrylic, steel  
150mm x 30mm x 4mm





Attention Neckpiece (2006)  
Laminate, acrylic, rubber, .925 silver  
400mm diameter





Breughel, (1559) Battle between Carnival and Lent  
 Note: Lone figure in centre in pejorative striped outfit







Pendants 1-5 Red & Yellow Series (2007)

Laminate, silk

80 x 40mm x 2mm each

Photographer: Terrence Bogue



Lady Crossing (Anon), (2009), Amsterdam





Black & White Brooches (3) (2009)

Laminate, acrylic, silver, steel

70mm diam. x 10mm approx.

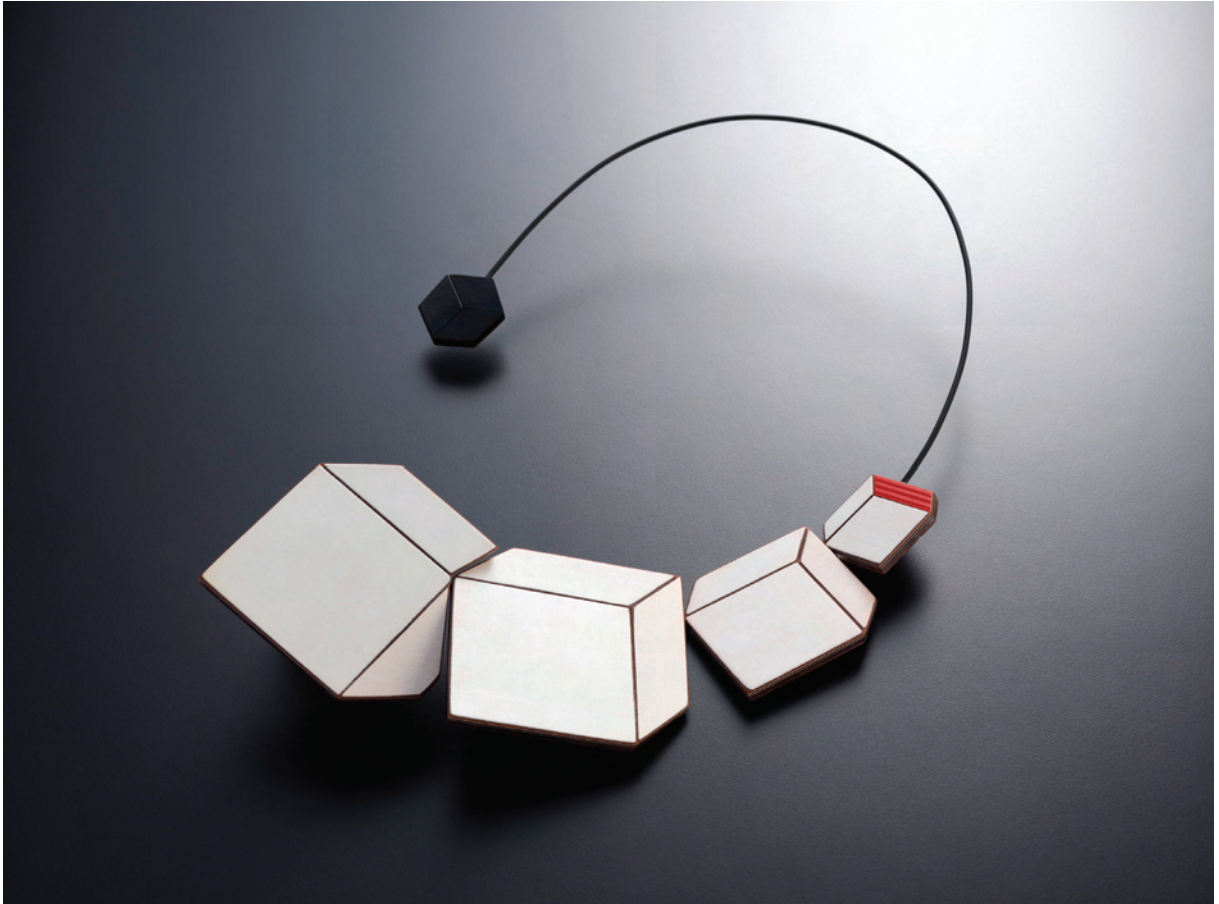
Photographer: Grant Hancock



Star Necklace 3, Black & White Series (2009)

lamine, acrylic, .925 silver

400m diameter



Necklace D4 (2009)

Laminate, acrylic, sterling silver, rubber

300mm x 230mm x 15mm

Photographer: Grant Hancock





Wing Brooch (2010)  
Laminate, acrylic, silver, steel  
90mm x 190mm x 10mm



Black Red Brooch (2010)  
Laminate, acrylic, silver, steel  
65mm x 85mm x 10mm

Black Red Stripe Brooch (2010)  
Laminate, acrylic, silver, steel  
35mm x 75mm x 10mm

White Red Stripe Brooch (2010)  
Laminate, acrylic, silver, steel  
50mm x 70mm x 10mm





Triple Brooch 1 (2010)  
Laminate, acrylic, silver, steel  
85mm x 95mm x 10mm



Drama! (2009), Parking violation scene Birmingham, UK



Red Double Brooch I (2010)  
Laminate, acrylic, steel  
50mm x 90mm x 10mm

White Double Brooch I (2010)  
Laminate, acrylic, steel  
50mm x 90mm x 10mm



Square Neckpiece (2010)  
Laminate, acrylic, steel  
245mm x 245mm x 10mm  
Reverse Red, White & Black

Bracelet, Black & White Series (2010)  
Laminate & acrylic  
90mm x 90mm  
Reverse Red & White





White Brooch, Red & White Stripe (2010)  
Laminate, acrylic, steel  
60mm x 90mm x 10mm

Black Brooch, Black & White Stripe (2010)  
Laminate, acrylic, steel  
60mm x 90mm x 10mm

Red Five Neckpiece (2010)  
Laminate, acrylic, .925 silver, rubber  
130 x 300mm diameter





Black Sub 1 (2010)

Laminate, acrylic, silk, .925 silver  
90mm diameter x 15mm

## CURRICULUM VITAE

Master of Arts candidate, Royal Melbourne Institute of Technology (RMIT University) Aust.

BA Fine Art (Hons 1<sup>st</sup> class) RMIT, Aust.

Completed 1<sup>st</sup> Year Sculpture, BA, RMIT, Aust.

1<sup>st</sup> Year English, Political Science and Psychology, Open University, Milton Keynes, UK.

Architectural Illustration, 2yr part time, College of Art, Warkwickshire, UK.

## PROFESSIONAL PRACTICE

2010, Seminar, Making Objects Personal, RMIT Aust.

2010, Craft Victoria Exhibition Advisory Panel

2009, Lecture, BIAD (Birmingham Inst. of Art & Design) Birmingham, UK.

2009, Lecture, Art Forum , Australian National University, Canberra, ACT. Aust.

2009, Assistant Teacher/jeweller, CAE Adult Learning, Vic. Aust.

2008, Lecture, Archiving styles, Lunchtime Series, RMIT Aust.

2008, JMGA SA Conference

2007, Seminar, Making Personal Object, RMIT Aust.

2006, Visiting Lecture, Edinburgh School of Art, Edinburgh, UK.

2006, JMGA NSW Conference

2005, Workshop, First Year Experience, BUDA, Castlemaine, Vic. Aust.

2005, Committee Member, JMGA Melbourne Conference

2000-2010 Attended Workshops: Nicholas Bastin, Peter Bauhaus, Doris Betts, Pearl Gillies, Wayne Guest, Nicole Jacquard, Manon van Kouswijk, Charon Kransen, Sally Marsland, Mascha Moje, Celia Roach, Sarah Ross, Matthew Spaccatore, Beatrice Schlabowski, Bettina Speckner, Blanche Tilden, Jason Wade



## EXHIBITIONS

### *Solo:*

- 2010, Metonymy - Look Both Ways, Jam Factory, Adelaide, Aust.
- 2010, Metonymy - Look Both Ways, Craft Victoria, Melbourne, Aust.
- 2009, Signwear, Encounter Craft Victoria, Melbourne, Aust.
- 2007, Shared Zone, Studio Ingot, Melbourne, Aust.
- 2005, Topiary, Encounter Craft Victoria, Melbourne, Aust.

### *Group Exhibitions:*

- 2010, RMIT/Siemens Fine Art Scholarships, RMIT Gallery, Melbourne, Vic. Aust.
- 2010, Ho Ho Ho, Workshop Bilk, Canberra, ACT, Aust.
- 2010, National Contemporary Jewellery Award, Sturt Contemporary Arts Centre, NSW., Aust.
- 2010, National Contemporary Jewellery Award, Griffiths Reg Art Gallery, NSW., Aust.
- 2010, First Draft - Drawing Out, Festival & Conference of Drawing, Studio Ingot, Melbourne, Aust.
- 2010, Treasure House - Australia, Galerie Handwerk, Munich, Gm.
- 2010, New Collectables Auction, RMIT, Melbourne, Aust.
- 2009, Precious Pendants, Object Gallery, Sydney, NSW
- 2009, 20th Anniversary Exhibition, Toowoomba Art Gallery, Qld, Aust.
- 2009, Contemporary Wearables 09, Toowoomba Art Gallery, Qld, Aust.
- 2009, Nillumbik Prize, Eltham, Victoria, Aust.,
- 2009, Jewellery TOPOS, RMIT Union (Arts) First Site Gallery, Vic. Aust.
- 2009, TOPOS, Galerie Marzee, Nijmegen, NL.
- 2009, Contemporary Aust. Silver & Metalwork, BUDA, Castlemaine, Vic. Aust.
- 2006-9, It's Got Legs, Postgrad Exhibition, RMIT, Aust.
- 2007-9, SOFA, New York, Chicago, USA
- 2007-9, Palm Beach 3/4, Florida, USA
- 2008, Australian Jewellers, SOFA, New York, NY, USA
- 2005-8, Bid for Freedom Fine Art Exhibition, Glen Eira Gallery, Melbourne, Aust.
- 2008, In the Making, Craft Victoria, Melbourne, Aust.
- 2008, National Contemporary Jewellery Award, Griffiths Reg Art Gallery, NSW., Aust.
- 2007, La Trobe & Darebin Biennial Art Prize, Aust.

2007, 50 Brooches, Queensland Art Gallery, Qld, Aust.  
 2007, Contemporary Wearables 07, Toowoomba Art Gallery, Qld, Aust  
 2006-7, Conrad Jupiters Art Prize, Gold Coast, Qld, Aust.  
 2007, 8 + 1, Galerie 'Eewal', Amsterdam, NL  
 2007, International Graduate Show, Galerie Marzee, Nijmegen, NL  
 2006, Metalsmith 'Exhibition in Print', USA  
 2006, City of Hobart Art Prize, Hobart, Tasmania, Aust.  
 2006, New Design, Object Gallery, Sydney, NSW., Aust.  
 2006, New Design, Melbourne Museum, Vic. Aust.  
 2006, The Necklace Show, Velvet da Vinci, San Francisco, CA, USA  
 2006, National Contemporary Jewellery Award, Griffiths Reg Art Gallery, NSW., Aust.  
 2006, Tattersall's Contemporary Art Prize, Williamstown Melbourne, Aust.  
 2006, 8 + 1, Sophia Studio, Sydney, NSW.  
 2005, Contemporary Wearables 05, Toowoomba Art Gallery, Qld, Aust.  
 2005, RMIT/Siemens Fine Art Scholarships, RMIT Gallery, Melbourne, Aust.  
 2004, Captive, Gold & Silversmithing Studios, RMIT, Melbourne, Aust.  
 2004, Profile, JMGA Members Exhibition, Craft Victoria, Melbourne, Aust.  
 2003, Cubed in-out, JMGA, First Site, RMIT, Melbourne, Aust.  
 2003, nu-arte#orientation, Eckersley's Gallery, Melbourne, Aust.  
 2003, Contemporary Aust. Silver & Metalwork, BUDA, Castlemaine, Vic. Aust.  
 2003, Technofetish IV, RMIT Artspace, RMIT, Melbourne, Aust.  
 2003, Art of Birthing, Glen Eira Town Hall, Melbourne, Aust.  
 2002, Entwine, First Site, RMIT, Melbourne, Aust.  
 2002, The Real Thing, The Edge, RMIT, Melbourne, Aust.  
 2000, Excessorise, Sofitel Foyer, Melbourne, Aust.  
 2000, Paper, JMGA Vic, Chapel Gallery, Melbourne, Aust.  
 1999, Food, JMGA Vic, Chapel Gallery, Melbourne, Aust.  
 1999, Nillumbik Prize, Eltham, Victoria, Aust.  
 1999, Visual Arts Exhibition, Banyule Council, Melbourne, Aust.  
 1998, Studio a.3.a., First Site, RMIT, Melbourne, Aust.  
 1997, Inaugral, Central Goldfields Regional Arts Complex, Melbourne, Aust.  
 1996, Celebrities 10 x 12 Exhibition, Montsalvat, Eltham, Vic., Aust.

## AWARDS / GRANTS:

- 2010, RMIT/Siemens Fine Art Scholarship Finalist , Aust.
- 2006, Object New Design Finalist, Aust.
- 2006, RMIT Postgraduate Scholarship, Aust.
- 2006, City of Hobart Art Prize Finalist, Hobart, Tasmania, Aust.
- 2005, The Filippo Raphael Fresh Award, Aust.
- 2005, RMIT/Siemens Fine Art Scholarship Finalist, Aust.
- 2005, Toowoomba Contemporary Wearables Award, Aust.

## COLLECTIONS (PUBLIC & PRIVATE):

- 2009, Powerhouse Museum, Sydney, NSW, Aust.
- 2008, Musee des Arts Decoratifs, Paris, France
- 2007, Art Gallery of South Australia, SA., Aust.
- 2007, David Montague, New York, NY. USA
- 2006, Diana Morgan Collection, Vic. Aust.
- 2005, Toowoomba Art Gallery, Qld, Aust.

## PUBLICATIONS/MEDIA:

- 2010, Jewellery that Stops Traffic, article, The Age Newspaper, Melbourne, Vic. Aust.
- 2010, Audio Design Museum (Media), Melbourne, Vic., Aust.
- 2010, Treasure Room - Australia/Schatzkammer Australien, Aust. Scholarly Publishing, Melbourne, Vic., Aust.
- 2009, 500 Plastic Jewellery Designs, Lark Books, Asheville, NC, USA,
- 2009, Melbourne Design Guide, Alphabet Press, Melbourne, Vic., Aust.
- 2009, Handmade in Melbourne, Slattery Media Group, Melbourne, Vic., Aust.
- 2009, Compendium Finale of Contemporary Jewellers 2008, Darling Pubs. Germany
- 2008, 'Sunday Arts' 01 broadcast, Arts on Sunday, ABC, Melbourne, Aust.
- 2008, 500 Pendants & Locketts, Lark Books, Asheville, NC, USA
- 2006, 500 Necklaces, Lark Books, Asheville, NC, USA
- 2006, Exhibition in Print 2006, Metalsmith Magazine, OR, USA
- 2005, 'Object Magazine', Issue 49, Emerging Artist Design Award, Aust. Centre for Craft & Design, Sydney, NSW, Aust.
- 2004, Hughes, L. 'Can we discern the fruitful from the cul-de-sac?', In: Baines, R. & Errey, S., JMGA Conference - 'Inherited futures: technology to trap ideas. RMIT Press, Melbourne, Australia.

# Jewellery that stops traffic

## STUDIO

MEGAN BACKHOUSE

WE ARE looking at a photograph of an unremarkable street in Birmingham and Linda Hughes is pointing out the crooked marker post amid a row of perfectly straight ones. She can speak at length about this picture — what might have happened to the bent post, the colours of its stripes.

She's got hundreds of snaps of similar scenes and even yesterday stopped her car to jump out and photograph road works. It was about eight years ago, she says, that she "discovered" her subject was street signage.

She had been to art school in Britain years earlier, dropped out when she fell in love, had children and then moved to Australia in the early 1980s. After a stint studying sculpture with Matcham Skipper at Montsalvat in the mid-'90s, Hughes began a sculpture course at RMIT before transferring to gold and silversmithing.

So it's been quite a journey to get to this language-of-the-street stage. She has got a few street signs in her studio — a small and tidy room at the front of her Macleod home — but there is a poetry to her jewellery that is quite removed from the signs.

Working in laminate, Hughes pieces her brooches and neck-



Linda Hughes at her studio in Macleod.

PICTURE: RODGER CUMMINS

laces together like parquet flooring. She saws, files and polishes the edges as if she were working in a precious metal, and achieves an eye-catching three-dimensional quality, no matter that the pieces — largely in red, black and white — are essentially flat.

Quiet and homely though Hughes's studio feels, and modest as she is, she has acquired quite a following. Her jewellery has been collected by the Art Gallery of South Australia, the Powerhouse Museum and France's Museum of Decorative Arts. A New York gallery has been selling her work for five years.

A couple of years ago she tentatively approached the avant-garde Galerie Ra in Amsterdam. The director Paul Der-

rez not only immediately agreed to represent her but acquired one of her necklaces for his personal collection.

Hughes had a serious car accident 18 months ago, with a resulting back injury forcing her to slow down in the studio. But she is still relishing transferring the signs and language of the street on to the body.

"I am trying to make a statement with an economy of material and motifs," she says. "If I go into a cafe wearing one of my brooches I get the attention that the signage does on the street. You have to be quite a confident wearer."

Linda Hughes's *Metonymy — Look Both Ways* runs until June 12 at Craft Victoria, 31 Flinders Lane, city.

**THE AGE**  
WEDNESDAY, MAY 5, 2010



**Shared Zone**  
Jewellery and wearable artworks  
by Linda Hughes

20<sup>th</sup> - 31<sup>st</sup> October

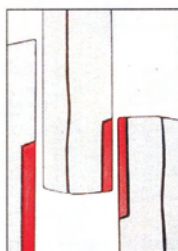
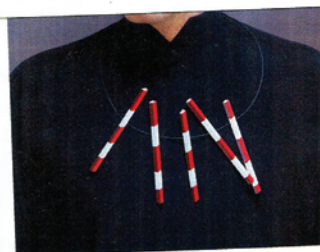
Opening Tuesday 23<sup>rd</sup> October 5:30-6:30pm  
To be opened by *Assoc. Prof. Robert Baines*



Studio **INGOT**  
Individual Jewellery

Shop 2, 234 Brunswick Street  
Fitzroy Victoria 3065  
phone (03) 94115 6000  
[www.studiokingot.com.au](http://www.studiokingot.com.au)

## Press Release



### **Shared Zone.** *Recent work by Linda Hughes*

Shared Zone, is both the culmination of Hughes master's research and her first solo exhibition.

Hughes utilises the familiar urban language of invisible everyday objects such as road signs, posts and hazard markings. Juxtaposing these symbols on the body she uses them to define space and create landscape.

Her work invites the wearer to become a part of the "theater of the wearable" that arises when the brooches, neckpieces and bangles are placed so as to interact and create their roles - transforming the body into a stage.

Deftly crafted from laminates, Hughes innovatively liberates this mundane material from its domestic function. A parquetry style technique, allows her to create a feeling of movement utilising "Trompe-l'œil" effects.

Hughes has been recognised as a gifted contemporary maker having been awarded the prestigious Fresh Award, Toowoomba Contemporary Wearables, and as a finalist in Object New design Awards. Hughes has exhibited in multiple exhibitions within Australia and internationally and is included in significant private and public collections.

For Immediate Release  
New Exhibition: *Metonymy - Look Both Ways*  
Exhibition runs from 11 Sept - 17 Oct 2010



JAMFACTORY  
Contemporary Craft and Design

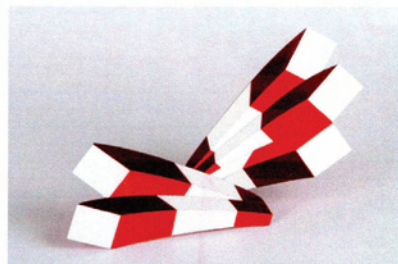
**Stop! Caution!** Melbourne based contemporary jeweller Linda Hughes presents new attention grabbing pieces in *Metonymy - look both ways*.

Inspired by the visual noise of street and cityscapes, these distinctive wearables manipulate "the stripe" through shape, colour and texture to shift its iconography into another more fictive and localised zone.

Historically favoured as a metonym for danger, barrier and exclusion, the stripe in street signage is designed to stop traffic. Amongst the sheer banality of the everyday drive these beacons dramatically punctuate the landscape.

In designing these jewellery pieces, Hughes attempts to create a reaction between the maker, the wearer and the viewer which reflects the complex theatre of public space.

These attention grabbing ciphers, incorporate the Chinese design principal of 'hide and reveal', in which Hughes obscures and entices the viewer by revealing elements of surprise into her jewellery.



L-R: White + Red & White stripe Brooch, 2009 left to right: Wing Brooch, Red & White Series, 2009

For information and images contact Margaret Hancock Curator / Exhibitions Manager  
T: (08) 8410 0727 A: 19 Morphett St Adelaide SA 5000  
E: [margaret.hancock@jamfactory.com.au](mailto:margaret.hancock@jamfactory.com.au) [www.jamfactory.com.au](http://www.jamfactory.com.au)

Linda Hughes gratefully acknowledges the assistance by RMIT Union Arts.





ABC TV Sunday Arts – This Week

http://www.abc.net.au/tv/sundayarts/txt/Sunday10February2008.htm

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Re: David Marr on Jim Henson  
"LMAO @ GT's comment: :) The perfect tonic, after reading the O.P.'s comment written from ..."  
[More>](#)  
Henson/Child Exploitation  
"Today I walked into a Reject shop. On the shelves were picture frames for sale. ..."  
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**This program is no longer available. Visit [abc.net.au/arts/](http://abc.net.au/arts/)**

## This Week

Sunday 10

### 1: Graffiti Ban



Some call it art, others call it vandalism. Whatever your view, graffiti raises many important questions about: art and aesthetics, freedom of speech, ownership of private property and the public sphere.

It's a little ironic that Melbourne, one of the international centres of graffiti art, is also one of the most highly regulated places for graffiti anywhere in the world. Melbourne's myriad back allies have seen graffiti and stencil art explode over the last decade. But for how much longer? It's always been a divisive issue and this week on Sunday Arts Fenella Kernebone takes a look at a new bill that plans to take a 'zero tolerance' attitude to graffiti.

It's an on-going debate and we want to know what you think. Go to the Sunday Arts [Message Board](#) and give us your opinion on this contentious issue and if there's some graffiti or stencil art that you love, why not upload it to our [Public Art Gallery](#).

Reporter/Producer: Fenella Kernebone  
Researcher: Sarah Maddox

### 2: Linda Hughes



Artist Linda Hughes began her career as a sculptor, then turned her hand to those smaller sculptural forms known as jewellery.

Far from making expensive adornments from precious stones and metals, her inspiration is drawn from more everyday objects such as road signs and traffic hazards.

Producer: Gerri Williams

### 3: Sidney Nolan



To tell the story of Sidney Nolan in a single exhibition is, as New South Wales Gallery Director Edmund Capon says, "a really ambitious project"

### Coming Up-22 November

This week on the last ever Sunday Arts, an hour dedicated to the 2010 ABC Symphony Australia Young Performers Awards Grand Final



**Sunday Arts**  
[Meet the team](#)

**Have Your Say**  
The Sunday Arts Message Board is the place for all feedback and discussion.  
[Message board](#)

**Watch now on ABC iView**

**Also on ABC TV**

**At THE MOVIES**

**ABC | SYMPHONY AUSTRALIA Young Performers AWARDS**

**SIPCA**





counter home  
makers list  
services  
is installations  
in the media

1st to 8th August

linda hughes

The topiary series investigates ideas of beauty, control and management of nature; it arises from my interest in suburban iconography.

Everyday 'suburban' motifs become surreal when transposed to a jewellery context and finally reveal their own voice. As each piece acquires scuffs and scratches the 'ordinary' garners a history and identity.

Linda Hughes, 2005

**ARTS  
VICTORIA**

Australian Government



Australian Government



Victoria  
The Place To Be



Living  
the Art

10 sieraden jewellery

- 5 februari tot en met 15 april 2009
- 5 February until 15 April 2009

## JEWELLERY TOPOS

16 RMIT Gold and Silversmithing postgraduate students  
sieraden en objecten  
jewellery and objects

## MELBOURNE HOLLOW WARE

23 objecten objects

## RAVARY WORKSHOP

28 Antje Bräuer, Kathleen Fink, Rudolf Kocéa, Christine Matthias,  
Sybille Richter, Ann Schmalwaßer, Vera Slemund  
sieraden en objecten  
jewellery and objects



- Marzee Magazine #66
- losse nummers single issues € 9,50
- abonnement subscription
- Nederland € 40 Europe € 50 overseas € 60



Linda Hughes

Black & White series #3

halssieraad 2008, laminaat, acrylaat, zilver

necklace 2008, laminate, acrylic, silver

Ø 400 mm

# HANDMADE IN MELBOURNE

YOUR GUIDE TO 200 OF MELBOURNE'S FINE ARTISANS



LINDA  
HUGHES

{ JEWELLERY }

NECKLACES, BROOCHES

t: 9415 6000

When artist Linda Hughes changed her focus from sculpture to jewellery making, a world of possibilities opened up. Her childhood interest in stage sets and theatre props combined with street art has led to a passion for cautionary road signs. Linda sees the signs as props in a traveller's drama. She believes the life of signs and their posts is inscribed in the visible wear and tear, and suggests a story for Linda to reinterpret into contemporary jewellery.

"The colours and patterns of road signage are rich and compelling; the codes of 'Turn, Look, Stop, Go Back! punctuate our travel," she says. Linda creates head-turning necklaces and brooches of red and white taking the theatre of the street and turning it into art jewellery. Warning signs and safety barriers are distilled until only their essential character and drama remain.

Linda uses laminex and acrylic in primary colours to evoke familiar icons of traffic directives. Intricate hand-cut shapes are joined together in a marquetry style, creating a three-dimensional effect which plays tricks on the eye.

Sanding and printing on the surface of the material reflects the chequered history of the road sign, and marks the uniqueness of each work and story.

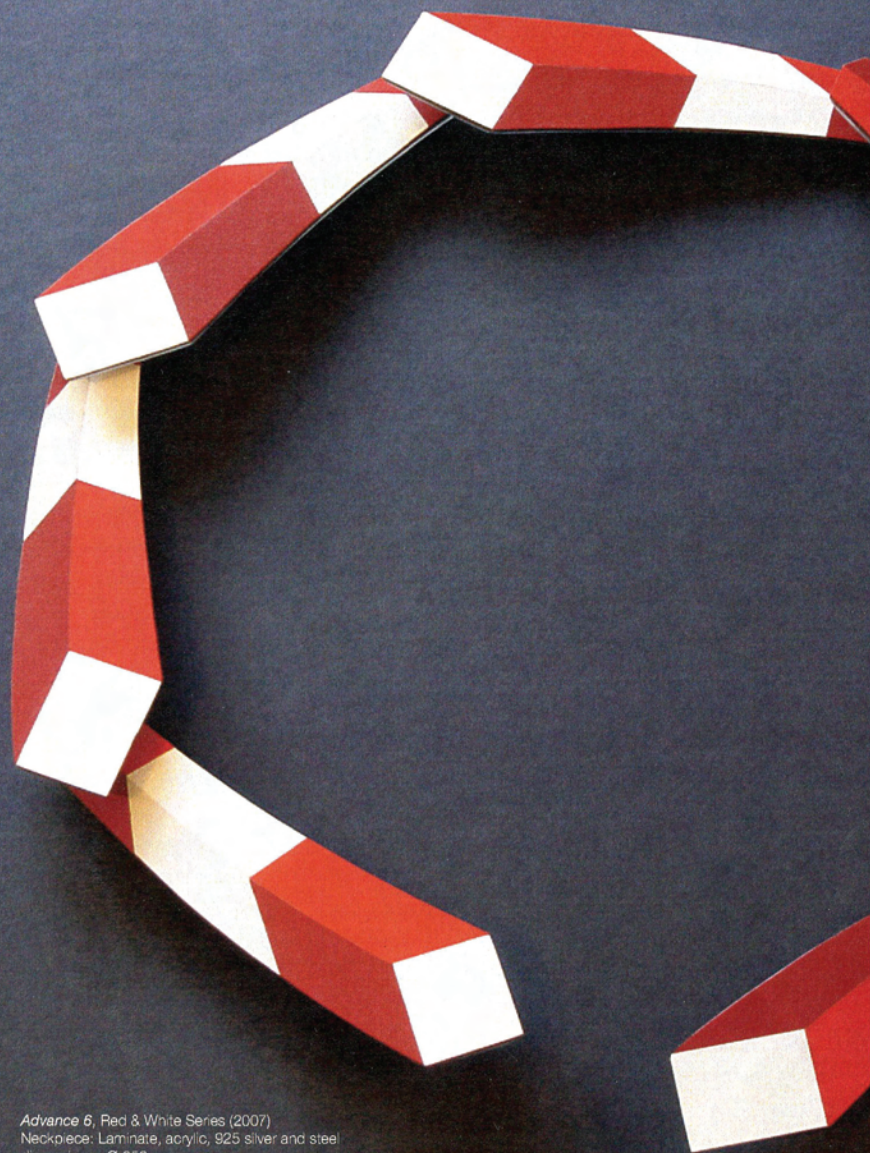
*"Linda creates head-turning necklaces and brooches taking the theatre of the street and turning it into art jewellery"*

The French philosopher Michel Pastoureau introduced the notion of the bad stripe and the good stripe. Linda says, "Beware of stripes – they can warn of danger! In a jewellery context, they can be both creative and dramatic fun, as the wearer provides a new landscape for this ongoing fiction." ✨

## STOCKISTS

} Studio Ingot Shop 2  
234 Brunswick St, Fitzroy  
t: 9415 6000





*Advance 6, Red & White Series (2007)*  
Neckpiece: Laminate, acrylic, 925 silver and steel  
dimensions: Ø 350mm



Linda Hughes

Born 1953 England 1983 emigrated to Australia  
**email:** iam.linda.hughes@gmail.com

**Education:**  
MA (Fine Art) RMIT (current)  
BA (Hons 1st Class)

**Prizes/Awards:**  
Object New Design Finalist; Contemporary  
Wearables Toowoomba Award; The Fillipo  
Raphael Fresh Award; RMIT/Siemens Fine Art  
Scholarship finalist

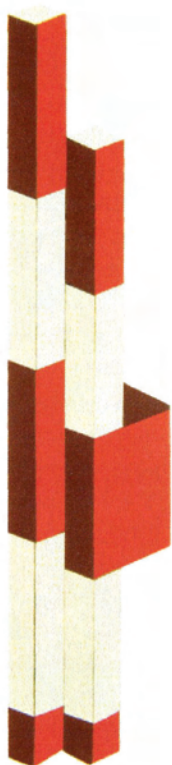
**Collections**  
Musée des Arts Decoratifs, Paris (FRA)  
Art Gallery of South Australia  
Toowoomba Regional Art Gallery, Qld (AUS)  
Collection of Diana Morgan (AUS)  
Collection of David Montague, NY (USA)

**Publications**  
'500 Pendants' Lark Books 500 Series,  
Sterling Publishing Co. Inc. New York (2008)  
Shared Zone, Exhibition Catalogue (2007)  
500 Necklaces, Lark Books 500 Series,  
Sterling Publishing Co. Inc. New York (2006)

**Exhibitions**  
**Solo:** Shared Zone, Studio Ingot, Melbourne (2007)  
Topiary, Craft Victoria, Melbourne (2005)  
**Group:** SOFA, NY (2008)  
SOFA, NY, Chicago, Palmbeach3 (2007)  
La Trobe & Darebin Biennial Art Prize (2007)  
Conrad Jupiters Art Prize, Qld (2007)  
City of Hobart Art Prize (2006)  
Int. Graduate Show, Galerie Marzee (2006)  
Metalsmith 'Exhibition in Print' (2006)  
New Design, Object Gallery, Sydney (2006)

**Represented by:**  
Charon Kransen Arts, New York, USA  
Studio Ingot, Melbourne, Australia





Signage is universal;  
instructing us on how to  
act without a whisper of  
sentiment.

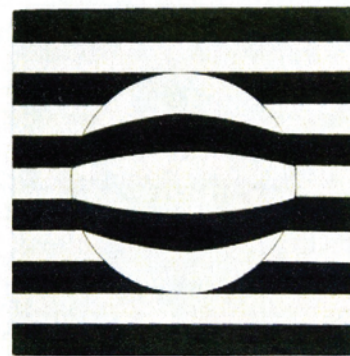
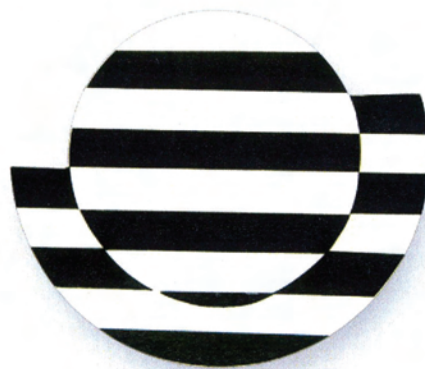
In an urban environment,  
the visual noise of  
signs often erupts  
garishly against a  
gentle backdrop of soft  
grasses.

My aim is to draw  
the essential impact,  
vibrancy and quiet  
comedy of signage into  
a jewellery context.

Brooches (right)  
*B1, B2, B3, B4*  
*Black & White Series*  
70mm dia

*Box Brooch (left)*  
*Red & White Series*  
12mm x 20mm

Photography: Michael Fletcher



# Artlink

Contemporary art of Australia and the Asia-Pacific

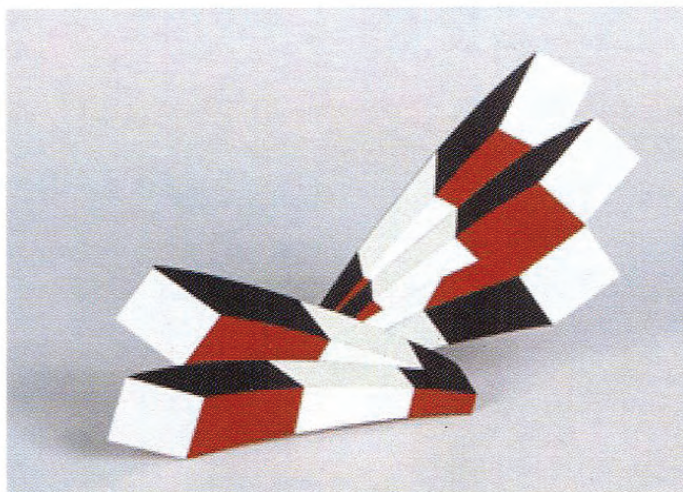
## South Australia

**JamFactory Gallery, Adelaide**

**10 September - 17 October 2010**

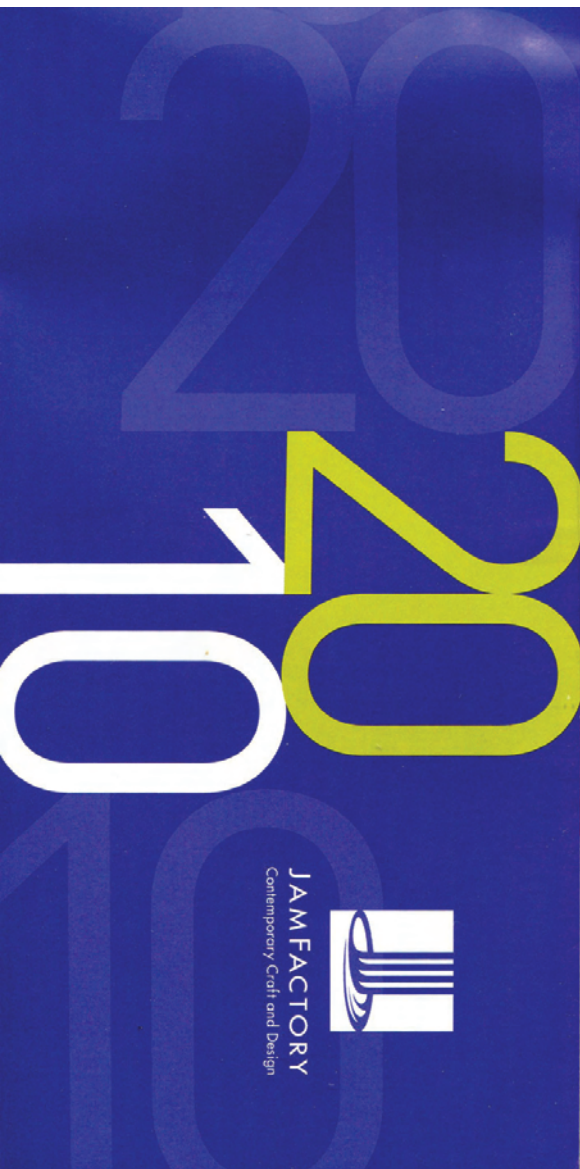
*Making Waves: Peter Walker.* New wooden surfboards, eco-design integrated with craft skill.

*Metonymy - look both ways.* Linda Hughes uses 'the stripe' beloved of traffic signs in her jewellery.



Linda Hughes *IGL, Red & White Series* 2009, laminate, acrylic, steel, 110 x 190 x 15 mm. Photo: Argonaut Design.





JAMFACTORY  
Contemporary Craft and Design

**JamFactory Contemporary Craft and Design exhibitions are open all year round and are free to attend**  
Artist talks accompany exhibitions and usually take place at 11am of the first Saturday following each exhibition opening.  
For more information on the talks as well as news and collector updates check our website:  
[www.jamfactory.com.au](http://www.jamfactory.com.au)

10 Sep – 17 Oct

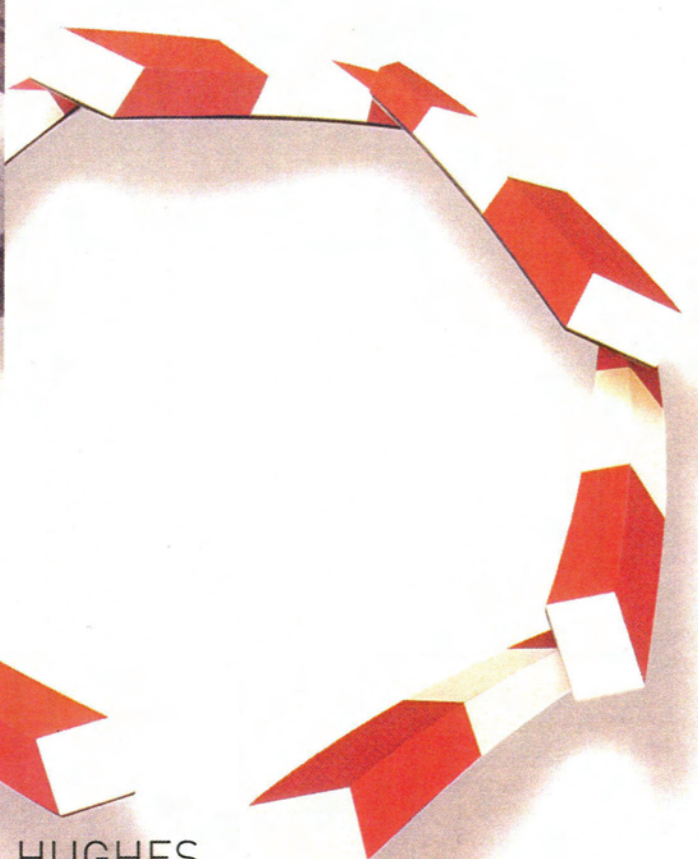
## Gallery 2 Metonymy – look both ways

Linda Hughes – new jewellery

Through the visual noise of street and cityscapes, our gaze is often captured and directed by the urban motif and iconography of street signs. Attention-grabbing ciphers, that warn or target our vision by the distinctive feature of line or stripe, punctuate the landscape. Historically favoured as a metonym for danger, barrier and exclusion, the stripe is manipulated by Hughes in her jewellery through shape, colour and texture to shift its iconography into another more fictive and localised zone.

IGL, Red & White Series, 2009, laminate, acrylic, steel,  
110 x 190 x 15 mm, photo by Argonaut Design





## LINDA HUGHES

Victoria

Originally from England, Linda Hughes views the Australian landscape with the fresh eye of the migrant. She particularly notices objects that are at odds with their surroundings, such as how the patterning of the rural landscape might be disrupted by the graphic motif of a street sign, or how gardens mingle native scrub with softer European flora. Her jewellery explores this incongruity and relocates it onto the body: 'I try to capture the essence of a post or something, and by putting it on the body it looks out of place in the same way that it looks out of place in the landscape,' she says. Using brightly coloured laminate swatches, Hughes toys with the aesthetic possibilities of this unusual jewellery material, which she might scuff to reveal its layering, or make a feature of text on the swatch to create a contrasting visual effect. Having graduated from RMIT last year, her work was selected for Craft Victoria's *Fresh!* exhibition, where the National Gallery of Australia's Robert Bell awarded it the grand prize. Hughes is also a finalist in *new design 2006*, currently on show at Object Gallery.



# Charon Kransen Arts

PALMBEACH3 January 11 – 15 2007



Linda Hughes, necklace 2006, laminate, acrylic, silver, steel

Specializing in international contemporary jewelry

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[www.charonkransenarts.com](http://www.charonkransenarts.com)



# The Melbourne Design Guide

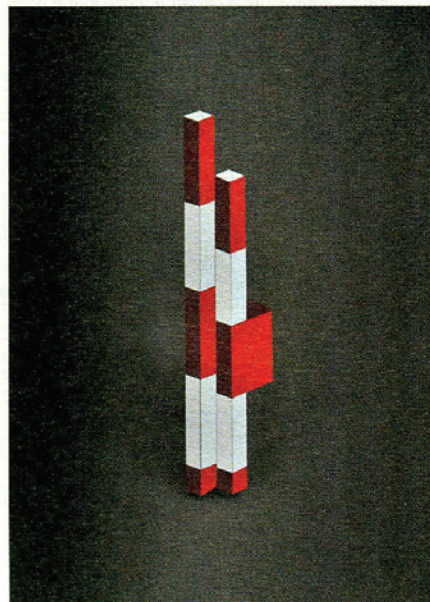
MELBOURNE DESIGN GUIDE

## Linda Hughes

Stop the traffic! That's what you'll be doing wearing one of Linda Hughes' street-inspired pieces. This artist's work is all about 'recontextualising the cautionary sign', taking familiar (now almost invisible) images from road signage and reconfiguring the symbols and codes into striking wearable art. Linda is a sculptor and scholar, currently undertaking a Master of Arts at RMIT, and has been exhibiting widely across Australia and overseas. As you'd expect, her work comes in acrylic; geometric reds, yellows, blues, whites and blacks – if you're one of life's bold travellers you'll love it.

*iam.linda.hughes@gmail.com*

*Project: Box brooch in laminate, acrylic and .925 silver | Photo: Argonaut design*



83

.....

## Mon Oct 22 The Age - 2007

**PERFORMANCE** The Teapot Ensemble of Australia draws you into a unique musical world where, together with special guests, they unleash the sounds of the humble teapot — a brew that includes baroque, classical, modern and original compositions.

7pm. **The Famous Spiegeltent,**  
Arts Centre Forecourt, St Kilda Rd.  
\$30/\$22.50. Tel: 136 100

**CRAFT** Shared Zone is the culmination of Linda Hughes' master's research and her first solo exhibition. She deftly crafts laminates into jewellery and wearable objects using the familiar language of road signs, posts and hazard markings.

Oct 21-31, daily. **Studio Ingot,**  
Shop 2, 234 Brunswick St,  
Fitzroy. Free. Tel: 9415 6000,  
[www.studioingot.com.au](http://www.studioingot.com.au)



## Tue Oct 23

**THEATRE** Brenda Blethyn performs *Miss Fozzard Finds Her Feet* and Sigrid Thornton tackles *Her Big Chance*, two of the poignant and amusing pieces from Alan Bennett's *Talking Heads* monologues series.

Oct 21-28. **Comedy Theatre, Exhibition St, city.** \$42-\$94. Tel: 132 849, [ticketek.com.au](http://ticketek.com.au)

**ART** *Contamination* is a mixed-media exhibition presented by Gasworks' 14 professional resident artists, including Lisa Roet and Mathew Harding, and featuring installation, sculpture, ceramics, painting and illustration. Until 1957 the site was part of Melbourne's working gas plant and, although safe for its current use, beneath the surface contamination remains.

Oct 21-28, 11am-5pm daily.  
**Gasworks Arts Park, cnr Graham & Pickles sts, Albert Park.** Free. Tel: 9699 3253

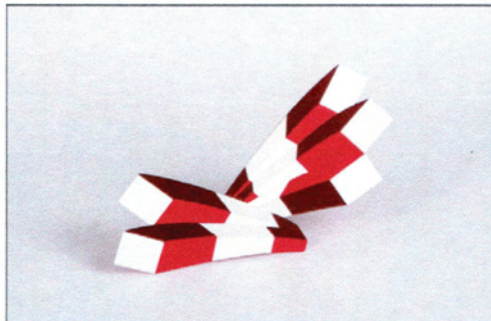


FOR IMMEDIATE RELEASE: EXHIBITIONS  
Wednesday 3 February 2010

## Linda Hughes: *Metonymy – Look Both Ways*

Opening Thursday 29 April. Showing until 12 June  
Craft Victoria, 31 Flinders Lane Melbourne

# craft



Images: Linda Hughes, *Wing Brooch*, Red & White series, (2009). *Brooch triple*, Fluoro series 1 (2009). Photography: Argonaut Design.

In her new body of work, contemporary jeweller Linda Hughes explores the 'stripe', historically favoured as a metonym for danger, exclusion and as a device to attract attention.

Hazard signage, ubiquitous in the urban landscape, changes when placed on the body as jewellery. In this exhibition, Hughes applies the visual language of the stripe to the sculptural form of the wearable. Displayed against a series of graphic backdrops, the work explores the tension between body and environment, critiquing the complex theatre of public space.

Linda Hughes began her career as a sculptor before moving into jewellery – wearable, smaller sculptural forms. In 2005 Hughes won the Craft Victoria *Fresh!* Graduate Award and now returns to Craft Victoria with *Metonymy – Look Both Ways*, her third solo exhibition. Hughes has exhibited in multiple exhibitions within Australia and internationally and is included in significant private and public collections. She holds a Bachelor of Arts at RMIT and is currently undertaking a Master of Arts also at RMIT.

*Metonymy – Look Both Ways* will be opened by Professor Robert Baines (PhD), Deputy Head of Research and Innovation at RMIT.

**Further information:** Print-ready images and curator interviews available on request.

**Contact:** Amy Brand e: [media@craftvic.asn.au](mailto:media@craftvic.asn.au) t: +61 3 9650 7775 w: [www.craftvic.asn.au](http://www.craftvic.asn.au)

### KEY DETAILS:

Linda Hughes: *Look Both Ways*  
Showing 30 April - 12 June  
Opening Thursday 29 April 6-8pm

Craft Victoria  
31 Flinders Lane, Melbourne, Victoria, 3000  
Hours: Monday - Saturday 10am-5pm

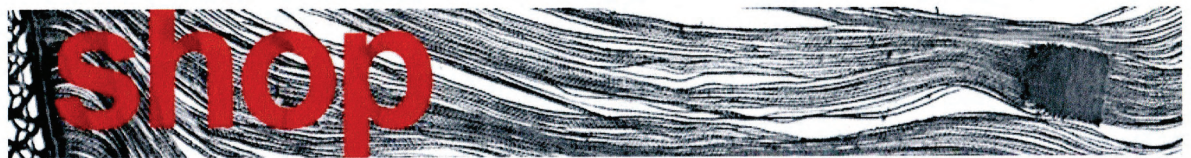
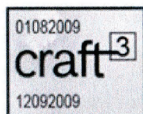
This exhibition has been kindly supported by:

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Linda Hughes : Signware -2009



Linda Hughes, Necklace

25 May – 14 June

Cautionary street signage is designed to scream its presence; it is rich and compelling in the landscape yet with familiarity can remain invisible amid the sheer everydayness of the streetscape. Lifting familiar motifs into a jewellery context re examines the subject, shifting the iconography into fiction and may only tenuously be connected to the original.

The abstracted jewellery form carries symbolism and colour codes from the street. The intention is to elevate the commonplace which may lead to a compelling presence as jewellery.

Placed on the body the work does not assume adornment, but invites attention and reflection on the continual commentary that directs the traveller. Bold, Stop the traffic, wearable pieces reflect the complex theatre of public space.



 **RMIT School of Art Gallery**  
Building 2 Bowen Street RMIT University Melbourne

 **RMIT**  
UNIVERSITY

## it's got legs

RMIT University  
School of Art

**Gold and Silversmithing Postgraduate and Alumni Award  
Exhibition 2006**

Thursday 3 – Friday 18 August 2006

Opening hours Monday – Friday 12.00 – 5.00 pm

**Opening and Awards Presentation**

**Wednesday 2 August 2006 5.00 – 7.00 pm**



**John Lazos & Associates**  
Precious Metal Dealers

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Pty Ltd**





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RMIT University  
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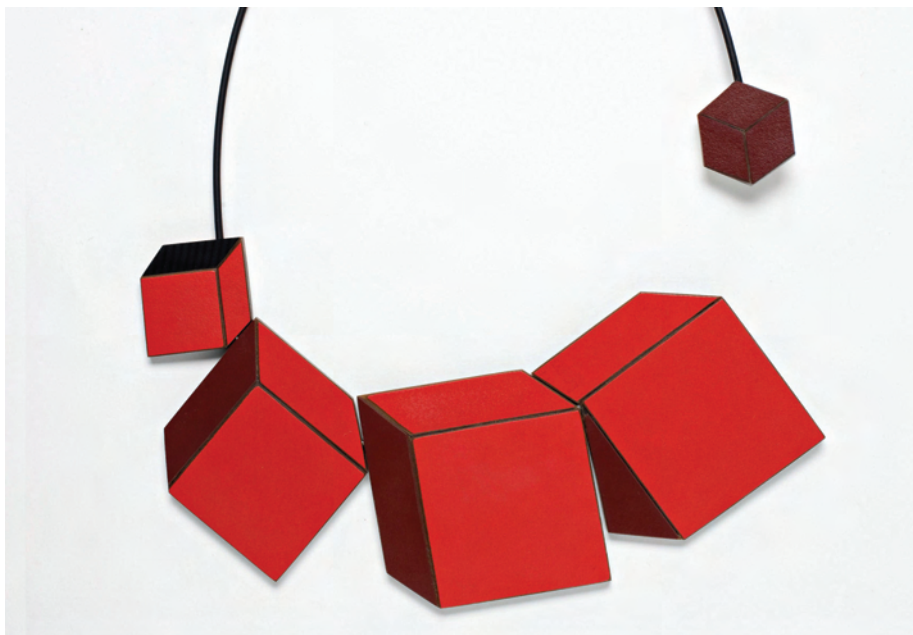
**Gold and Silversmithing Postgraduate and Alumni Award  
Exhibition 2007**

Monday 9 July – Friday 13 July

Opening and Awards Presentation  
Wednesday 11 July 2007 5.00 – 7.00 pm

Co-ordinator of Gold and Silversmithing  
Associate Professor Robert Baines  
[www.rmit.edu.au/art/goldandsilversmithing](http://www.rmit.edu.au/art/goldandsilversmithing)





# it's got legs

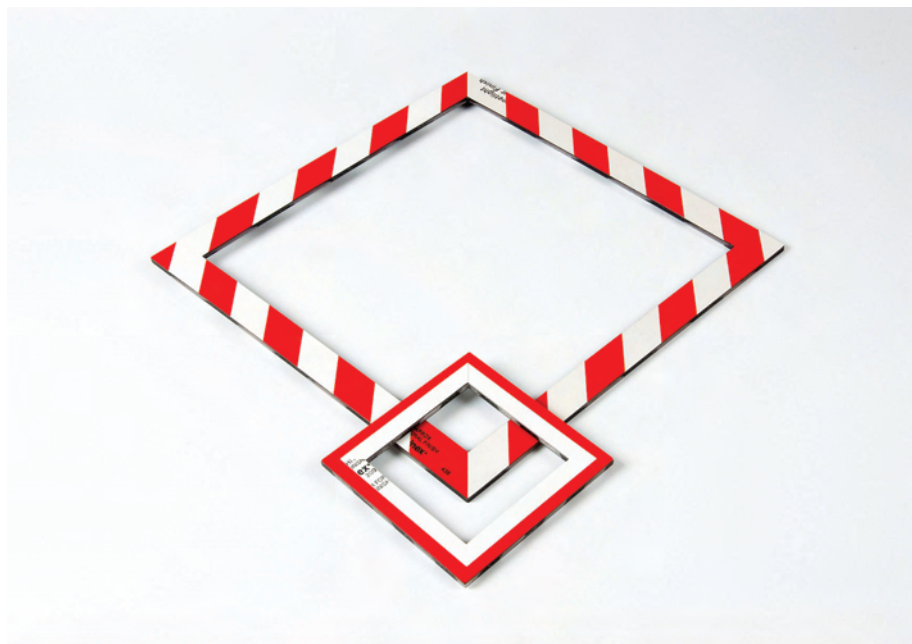
RMIT University  
School of Art

**Gold and Silversmithing Postgraduate and Alumni Award  
Exhibition 2008**

Monday 4 August – Friday 15 August

Opening and Awards Presentation  
Tuesday 5 August 2008 5.00 – 7.00pm

Co-ordinator of Gold and Silversmithing  
Professor Robert Baines  
[www.rmit.edu.au/art/goldandsilversmithing](http://www.rmit.edu.au/art/goldandsilversmithing)



# it's got legs

RMIT University  
School of Art

**Gold and Silversmithing Postgraduate and Alumni Award  
Exhibition 2009**

**Opening and Awards Presentation  
Wednesday 9 September 2009 5.00 – 7.00pm**

Exhibition open: Tuesday 8 September – Friday 18 September

Co-ordinator of Postgraduate Gold and Silversmithing  
**Professor Robert Baines**  
[www.rmit.edu.au/art/](http://www.rmit.edu.au/art/)

